

Christmas Medley

Playful

Jeff Wells

$\text{♩} = 120$

5

The musical score is arranged in a standard orchestral format with the following instruments and parts:

- Guitar I & II:** Both parts are silent throughout the score.
- Flute:** Enters in the fifth measure with a melody marked *mp* and *cresc.*
- Oboe:** Enters in the fifth measure with a melody marked *mp* and *cresc.*
- Clarinet:** Enters in the third measure with a melody marked *mp*.
- Bassoon:** Enters in the third measure with a melody marked *mp*.
- French Horns, Trumpets, Trombones, and Tuba:** All parts are silent throughout the score.
- Tympani:** Silent throughout the score.
- Bells and Jingles:** Silent throughout the score.
- Cymbals:** Silent throughout the score.
- Harpisichord:** Enters in the fifth measure with a melody marked *p* and *cresc.*
- Violins I & II:** Enter in the fifth measure with a melody marked *p* and *cresc.*
- Violas:** Silent throughout the score.
- Cellos:** Enter in the first measure with a melody marked *mf* and *pizz.*, then *poco rit.* in the third measure.
- Basses:** Enter in the first measure with a melody marked *mf* and *pizz.*, then *poco rit.* in the third measure.

Gtr. I
 Gtr. II
 Fl.
 Ob.
 Clts.
 Bsn.
 Hrns.
 Tpts.
 Tbns.
 Tuba
 Tymp.
 Bells
 Ingl.
 Cym.
 Hrpchd.
 VI. I
 VI. II
 Vla.
 Vc.
 D.B.

Lively

Gtr. I *mp* *piu allegro*
 Gtr. II *poco rit.* *mf*
 Fl. *poco rit.*
 Ob. *poco rit.*
 Clts. *mf*
 Bsn.
 Hrns.
 Tpts.
 Tbns.
 Tuba
 Tymp.
 Bells
 Jngl. *mf*
 Cym.
 VI. I *piu allegro* *p*
 VI. II *p*
 Vla. *p*
 Vc. *p pizz.*
 D.B. *p pizz.* *p*

25 30

Gtr. I *mf*

Gtr. II

Fl.

Ob. *mp*

Clts. *mp*

Bsn.

Hrns.

Tpts.

Tbns.

Tuba

Tymp.

Bells

Jngl.

Cym.

Vi. I

Vi. II

Vla.

Vc.

D.B.

35

Gtr. I

Gtr. II

Fl.

Ob.

Clts.

Bsn.

Hrns.

Tpts.

Tbns.

Tuba

Tymp.

Bells

Jngl.

Cym.

VI. I

VI. II

Vla.

Vc.

D.B.

cresc.

ff

sfz

dim.

f

mf

cresc.

f

mf

cresc.

f

cresc.

ff

cresc.

f

cresc.

f

dim.

cresc.

f

cresc.

f

cresc.

f

40

Gtr. I *mf* *cresc.* *f* *mf*
 Gtr. II *mf* *cresc.* *f* *dim.*
 Fl. -
 Ob. -
 Clts. -
 Bsn. - *mf* *dim.*
 Hrns. *p*
 Tpts. -
 Tbns. -
 Tuba -
 Tymp. -
 Bells -
 Jngl. *mf* *cresc.* *f* *mf*
 Cym. -
 VI. I *p* *cresc.* *mf* *p*
 VI. II *p* *cresc.* *mf* *p*
 Vla. *p* *cresc.* *mf* *p*
 Vc. *p* *cresc.* *mf* *p*
 D.B. *p* *cresc.* *mf* *p*

Musical score for page 45, featuring various instruments including Gtr. I, Gtr. II, Fl., Ob., Clts., Bsn., Hrns., Tpts., Tbns., Tuba, Tymp., Bells, Ingl., Cym., VI. I, VI. II, Vla., Vc., and D.B. The score is written in treble and bass clefs with a key signature of two sharps (F# and C#). The Gtr. I and II parts feature a rhythmic pattern of eighth notes. The Fl., Ob., and Clts. parts enter in the fourth measure with a melodic line marked *mf*. The Ingl. part plays a continuous eighth-note pattern. The VI. I, VI. II, and Vla. parts play a similar eighth-note pattern. The Vc. and D.B. parts play a simple bass line of quarter notes.

Gtr. I *f* *cresc.* *ff* *sfz*
 Gtr. II *f* *cresc.* *ff* *dim.*
 Fl. *mf cresc.* *f*
 Ob. *cresc.* *f*
 Clts. *mf* *cresc.* *f*
 Bsn. *mf* *cresc.* *f*
 Hrns. *mp* *cresc.* *f*
 Tpts. *mf cresc.* *f*
 Tbns. *mf cresc.* *f*
 Tuba *mf cresc.* *f*
 Tymp. *mf cresc.* *f*
 Bells
 Jngl. *cresc.* *ff*
 Cym.
 Vl. I *cresc.* *f*
 Vl. II *cresc.* *f*
 Vla. *cresc.* *f* *dim.*
 Vc. *cresc.* *f*
 D.B. *cresc.* *f*

55

Gtr. I *mf* *poco rit.*

Gtr. II *mf* *poco rit.*

Fl. *mp* *poco rit.*

Ob. *mp* *poco rit.*

Clt. *mp* *poco rit.*

Bsn. *mp* *poco rit.* *p*

Hrns.

Tpts.

Tbns.

Tuba

Tymp.

Bells

Jngl. *mf* *poco rit.*

Cym.

VI. I *legato* *mf*

VI. II *p*

Vla. *mp* *legato*

Vc. *mp* *poco rit.*

D.B. *mp*

Stately

60

$\bullet = 120$

65

The musical score is for a piece titled "Stately" in 4/4 time, with a tempo of 120 beats per minute. The score is arranged for a full orchestra and includes the following parts:

- Gtr. I & II:** Electric guitars. Gtr. I has a *pizz.* (pizzicato) marking at measure 65. Gtr. II has *pizz.* and *mf* markings.
- Fl.:** Flute.
- Ob.:** Oboe.
- Clts.:** Clarinet.
- Bsn.:** Bassoon, with a *rit.* (ritardando) marking at measure 60.
- Hrns.:** Horns.
- Tpts.:** Trumpets.
- Tbns.:** Trombones.
- Tuba:** Tuba.
- Tymp.:** Tympani.
- Bells:** Bells.
- Jngl.:** Gong.
- Cym.:** Cymbal.
- VI. I & II:** Violins I and II.
- Vla.:** Viola.
- Vc.:** Violoncello, with *pizz.* and *p* markings.
- D.B.:** Double Bass, with *pizz.* and *p* markings.

The score is written in G major (one sharp) and 4/4 time. The key signature is consistent throughout. The tempo is marked as $\bullet = 120$. The score includes various performance instructions such as *pizz.*, *mf*, and *p*.

This musical score page, numbered 70, features a variety of instruments. At the top, two guitar staves (Gtr. I and Gtr. II) are shown in a key signature of one flat. Gtr. I plays a melodic line with a half note rest at the beginning, while Gtr. II provides a rhythmic accompaniment with eighth and sixteenth notes. Below the guitars, the woodwind section (Fl., Ob., Clts., Bsn., Hrns., Tpts., Tbns., Tuba) and the percussion section (Tymp., Bells, Ingl., Cym.) are represented by staves with whole rests, indicating they are silent for this passage. The string section (VI. I, VI. II, Vla., Vc., D.B.) is active throughout. The violin and viola parts are silent, while the cello and double bass parts play a rhythmic pattern of eighth notes, with the double bass providing a steady bass line.

75 80

Gtr. I

Gtr. II

Fl.

Ob.

Clts.

Bsn.

Hrns.

Tpts.

Tbns.

Tuba

Tymp.

Bells

Jngl.

Cym.

VI. I

VI. II

Vla.

Vc.

D.B.

poco rit.

poco rit.

poco rit.

poco rit.

Gtr. I: *arco*, *legato*
 Gtr. II: *arco*, *legato*
 Fl.: *legato*
 Ob.: *mp*
 Clts.: *legato*
 Bsn.: *p*
 Hrns.: *legato*
 Tpts.: *legato*
 Tbns.: *legato*
 Tuba: *legato*
 Tym.: *legato*
 Bells: *legato*
 Jngl.: *legato*
 Cym.: *legato*
 VI. I: *legato*
 VI. II: *p legato*
 Vla.: *p legato*
 Vc.: *arco*, *legato*
 D.B.: *legato*, *arco*

90 95

Gtr. I

Gtr. II

Fl.

Ob.

Clts.

Bsn.

Hrns.

Tpts.

Tbns.

Tuba

Tymp.

Bells

Jngl.

Cym.

VI. I

VI. II

Vla.

Vc.

D.B.

mp

mp

mp

100

Gtr. I

Gtr. II

Fl. *legato*

Ob. *legato*

Clts. *legato* *mp* *legato*

Bsn. *mp*

Hrns.

Tpts.

Tbns.

Tuba

Tymp.

Bells

Ingl.

Cym.

Vl. I *mp*

Vl. II *mp*

Vla. *mp*

Vc. *mp*

D.B.

Agitato

$\text{♩} = 66$

Gtr. I *f* *cresc.* *poco rit.* *ff*
 Gtr. II *f* *cresc.* *poco rit.* *ff*
 Fl. *mf* *cresc.* *poco rit.* *ff*
 Ob. *mf* *cresc.* *poco rit.* *ff*
 Clts. *mf* *cresc.* *poco rit.* *ff*
 Bsn. *mf cresc.* *poco rit.* *ff*
 Hrns. *mf* *cresc.* *poco rit.* *ff*
 Tpts. *mf* *cresc.* *poco rit.* *ff*
 Tbns. *mf* *cresc.* *poco rit.* *ff*
 Tuba *mf cresc.* *poco rit.* *ff*
 Tymp. *ff*
 Bells
 Cym.
 VI. I *mf* *cresc.* *poco rit.* *ff*
 VI. II *mf* *cresc.* *poco rit.* *ff*
 Vla. *mf* *cresc.* *poco rit.* *ff*
 Vc. *mf* *cresc.* *poco rit.* *ff* *dim.*
 D.B. *mf cresc.* *poco rit.* *ff* *dim.*

110 115

Gtr. I

Gtr. II

Bells

mf

mf

mf

120 125

Gtr. I

Gtr. II

Bells

130

Gtr. I

Gtr. II

Bells

cresc.

cresc.

cresc.

135 140

Gtr. I

Gtr. II

Bells

f

f

f

145

Gtr. I

Gtr. II

Bells

dim.

mf

mf

mf

150

155

Gtr. I

Gtr. II

Bells

VI. I

VI. II

Vla.

Vc.

D.B.

p

mp

mp

mp

mp

mp

Musical score for page 160, featuring various instruments including Gtr. I, Gtr. II, Fl., Ob., Clts., Bsn., Hrns., Tpts., Tbns., Tuba, Tymp., Bells, Jngl., Cym., Vl. I, Vl. II, Vla., Vc., and D.B. The score includes dynamic markings such as *mp*, *p*, *cresc.*, and *mf*.

Musical score for page 165, featuring various instruments including Gtr. I, Gtr. II, Fl., Ob., Clts., Bsn., Hrns., Tpts., Tbns., Tuba, Tymp., Bells, Jngl., Cym., Vl. I, Vl. II, Vla., Vc., and D.B. The score includes dynamic markings such as *f*, *mp*, *mf*, *p*, and *cresc.* across multiple staves.

180

Gtr. I

Gtr. II

Fl.

Ob.

Clts.

Bsn.

Hrns.

Tpts.

Tbns.

Tuba

Tymp.

Bells

Cym.

VI. I

VI. II

Vla.

Vc.

D.B.

p

mf

f

ff

cresc.

This musical score page contains 18 staves for various instruments and guitar. The instruments listed on the left are: Gtr. I, Gtr. II, Fl., Ob., Clts., Bsn., Hrns., Tpts., Tbns., Tuba, Tymp., Bells, Cym., Vl. I, Vl. II, Vla., Vc., and D.B. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The music begins in measure 185, marked with a box containing the number 185. The first three measures (185-187) feature rhythmic patterns in the guitars and woodwinds. From measure 188 onwards, a dynamic marking of *dim.* (diminuendo) is present across most staves, indicating a gradual decrease in volume. The strings (Vl. I, Vl. II, Vla., Vc., D.B.) play a consistent rhythmic accompaniment throughout. The percussion (Tpts., Tbns., Tuba, Tymp., Bells, Cym.) has rests in most measures, with some activity in the Bells and Cym. parts in the final measures. The overall texture is characterized by the interplay of the guitar and woodwind parts against the steady string accompaniment.

Gtr. I
 Gtr. II
 Fl.
 Ob.
 Clts.
 Bsn.
 Hrns.
 Tpts.
 Tbns.
 Tuba
 Tymp.
 Bells
 Cym.
 VI. I
 VI. II
 Vla.
 Vc.
 D.B.

Musical score for a symphony orchestra, pages 190 and 195. The score includes parts for guitar (Gtr. I and II), woodwinds (Flute, Oboe, Clarinet, Bassoon, Horns, Trumpets, Trombones, Tuba), percussion (Tympani, Bells, Cymbals), and strings (Violins I and II, Viola, Violoncello, Double Bass). The music is in a minor key and features dynamic markings such as *mp*, *dim.*, *pp*, *f*, and *meno mosso*.

200

Gtr. I

Gtr. II

$\bullet = 120$

mp legato

Meditative

205

Gtr. I

Gtr. II

mp legato

poco rit.

210

Gtr. I

Gtr. II

cresc.

mf *cresc.*

215

Gtr. I

Gtr. II

f *dim.*

f *dim.*

Gr. I *cresc.* *mf*

Gr. II *cresc.* *mf*

Fl.

Ob. *mp*

Clts. *mp*

Bsn. *mp*

Hrns.

Tpts.

Tbns.

Tuba

Tymp.

Bells

Cym.

VI. I *legato* *p*

VI. II *legato* *p*

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score, page 220. It features two guitar parts (Gr. I and Gr. II) at the top, both starting with a *cresc.* (crescendo) marking and moving to *mf* (mezzo-forte). The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Clts.), Bassoon (Bsn.), Horns (Hrns.), Trumpets (Tpts.), Trombones (Tbns.), Tuba, and Tympani (Tymp.). The string section includes Violin I (VI. I), Violin II (VI. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Violin parts are marked *legato* and *p* (piano). The woodwinds (Ob., Clts., Bsn.) have *mp* (mezzo-piano) markings in the final measure. The rest of the woodwind and string parts are mostly silent, indicated by horizontal lines.

225 230

Gtr. I
 Gtr. II
 Fl.
 Ob.
 Clts.
 Bsn.
 Hrns.
 Tpts.
 Tbns.
 Tuba
 Tymp.
 Bells
 Cym.
 VI. I
 VI. II
 Vla.
 Vc.
 D.B.

mf *cresc.*
mf *cresc.*
mp *cresc.*
mp *cresc.*
mp *cresc.*
mp *cresc.*
mp *cresc.*
mp *cresc.*
mp *cresc.*
mp *cresc.*
mp *cresc.*

Fanfare

Gtr. I *ff* *dim.* *f* *piu allegro*
 Gtr. II *ff* *dim.* *f* *piu allegro*
 Fl. *f* *dim.* *cresc.*
 Ob. *f* *dim.* *cresc.*
 Clts. *f* *dim.* *cresc.*
 Bsn. *f* *dim.* *cresc.*
 Hrns. *mf* *cresc.* *f*
 Tpts. *mf*
 Tbns.
 Tuba
 Tymp. *f*
 Bells
 Cym. *f*
 VI. I *f* *dim.* *cresc.*
 VI. II *f* *dim.* *cresc.*
 Vla. *f* *dim.* *cresc.*
 Vc. *f* *dim.* *cresc.*
 D.B. *f* *dim.* *cresc.*

The musical score is arranged in a standard orchestral format. The top two staves are for Gtr. I and Gtr. II. Below them are the woodwinds: Fl., Ob., Clts., and Bsn. The brass section includes Hrns., Tpts., Tbns., and Tuba. The percussion section consists of Tympani, Bells, and Cym. The string section includes VI. I, VI. II, Vla., Vc., and D.B. The score begins with a key signature of one flat and a common time signature. The music is characterized by a steady rhythmic pattern in the strings and a melodic line in the trumpets and trombones. A forte (*f*) dynamic marking is introduced in measure 243 and continues through the end of the page. The score concludes with a final cadence in measure 246.

245

Gr. I *mf*

Gr. II *mf*

Fl. *mf*

Ob. *mf*

Clts. *mf*

Bsn. *mf*

Hrns.

Tpts.

Tbns.

Tuba

Tymp.

Bells

Cym. *mp*

VI. I *mf*

VI. II *mf*

Vla. *mf*

Vc. *mf*

D.B. *mf*

250

$\text{♩} = 66$

Fugato

255

The musical score is arranged in a standard orchestral format. The top section includes Gtr. I and Gtr. II, followed by woodwinds (Fl., Ob., Clts., Bsn.), brass (Hrns., Tpts., Tbns., Tuba, Tymp., Bells, Cym.), and strings (VI. I, VI. II, Vla., Vc., D.B.). The score is divided into two systems, with measures 250-254 in the first system and measures 255-259 in the second. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked as $\text{♩} = 66$. The score includes various dynamic markings: *rit.* (ritardando) in measures 250-251 for Gtr. I, Gtr. II, Fl., Ob., Clts., and VI. I, VI. II, Vla., Vc., D.B.; *mf* (mezzo-forte) in measures 252-254 for Gtr. I and Gtr. II; *mp* (mezzo-piano) in measures 255-256 for Bsn. and Hrns.; and *p* (piano) in measures 255-256 for Tpts. and Hrns. A *cresc.* (crescendo) marking is present in measure 256 for Hrns. The score also features rests for many instruments in the second system, indicating they are not playing during that time.

Guitar Duet

260

$\text{♩} = 112$

Score for Guitar Duet, page 260. The score includes parts for two guitars (Gtr. I and Gtr. II) and a full orchestral ensemble (Fl., Ob., Clts., Bsn., Hrns., Tpts., Tbns., Tuba, Tymp., Cym., Vl. I, Vl. II, Vla., Vc., D.B.). The music is in 2/4 time with a tempo of 112. The score is divided into measures, with dynamic markings such as *mp*, *mf*, *cresc.*, *ff*, *meno mosso*, and *accelerando*. The key signature has two sharps (F# and C#).

265

Gtr. I

Gtr. II

270

275

Gtr. I

Gtr. II

280

Gtr. I

Gtr. II

285

Gtr. I

Gtr. II

290

295

Gtr. I

Gtr. II

300

Gtr. I

Gtr. II

305

Gtr. I

Gtr. II

310

Gtr. I

Gtr. II

315

Gtr. I

Gtr. II

320

Gtr. I

Gtr. II

325

330

335

340

This system contains measures 335 through 340. The Gtr. I part features a melodic line with eighth and sixteenth notes, often beamed together. The Gtr. II part provides a harmonic accompaniment with chords and moving bass lines. Measure 335 is marked with a box containing the number 335. Measure 340 is marked with a box containing the number 340.

345

This system contains measures 340 through 345. The Gtr. I part continues with a melodic line, showing some phrasing with slurs. The Gtr. II part maintains the accompaniment. Measure 345 is marked with a box containing the number 345.

350

This system contains measures 345 through 350. The Gtr. I part has a more active melodic line with many beamed notes. The Gtr. II part continues with the accompaniment. Measure 350 is marked with a box containing the number 350.

355

This system contains measures 350 through 355. The Gtr. I part features a melodic line with some sustained notes. The Gtr. II part continues with the accompaniment. Measure 355 is marked with a box containing the number 355.

360

This system contains measures 355 through 360. The Gtr. I part has a melodic line that concludes with a double bar line. The Gtr. II part continues with the accompaniment. Measure 360 is marked with a box containing the number 360.